

# MICROCOSMOS

2017 – 2018

David López Luna.

*I found myself arguing with whispers of sounds I claimed as mine.*

# MICROCOSMOS I – *communis*.

For eight performers. Mixed ensemble.

2017 (rev. 2018)

David López Luna

## **Microcosmos I - communis**

For eight performers. Mixed ensemble.

*Microcosmos I* is the first piece of this cycle, arising as an exploration regarding indeterminacy.

*Analogy of human communication.*

*Sound image of a swarm of ideas kept in, talking to itself, whispering for not to be listened.*

*Voices are released, they blare, and meet echoes with other selves.*

*Violence, voices willing to impose themselves.*

*Chaos.*

*Agreement, consent, feedback of the different speeches.*

*Utopia.*

### **Performance Notes.**

The score consists of a common “map” for the whole ensemble and this set of instructions for the ensemble.

The piece is for eight performers, numbered in the map. The first four (1-4) use acoustic instruments, the next three (5-7) can use any sound source, the last one (8) use sounds generated by electronic devices only.

The duration of the piece is determined by the ensemble but must be at least five minutes long. Once agreed the whole duration, the ensemble establish, in proportion, the average duration of each section. They should adjust their internal elements individually.

There are four sections in the piece:

**Section A:** Can be understood as a granulated/textural section. The sounds should be articulated as a resemblance of whispering or murmuring.

The map shows an irregular line interrupted by *brief bursts of activity*, which come up as a contrast of the general sound established by the performers.

**Section B:** There are *solo* interventions acting as analogy of an articulation of voices arising and dialoguing. They must coexist without saturation.

The *solos* must be prepared individually by their respective performers and must be disclosed to the rest of the ensemble.

Performers with the indication of *play accompanying* (for 1-4), implies to work on their possible materials fostering dialog with the proposals of the *solo* interventions.

The rest of the performers (5-8) must decide their activities in relationship with the others, whether based on what occurs during the interpretation or establishing some of their material beforehand.

To the end of the section there is a general crescendo, leading from *dialog* to *arguing*.

**Section C:** Can be understood as a raging section. Chaos is required. Indications on the rectangle are for all the performers, who should remain in strident dynamic with vertiginous gestural actions.

**Section D:** Subtle dynamic in the whole section.

One of the performers (3) introduces a slow beat.

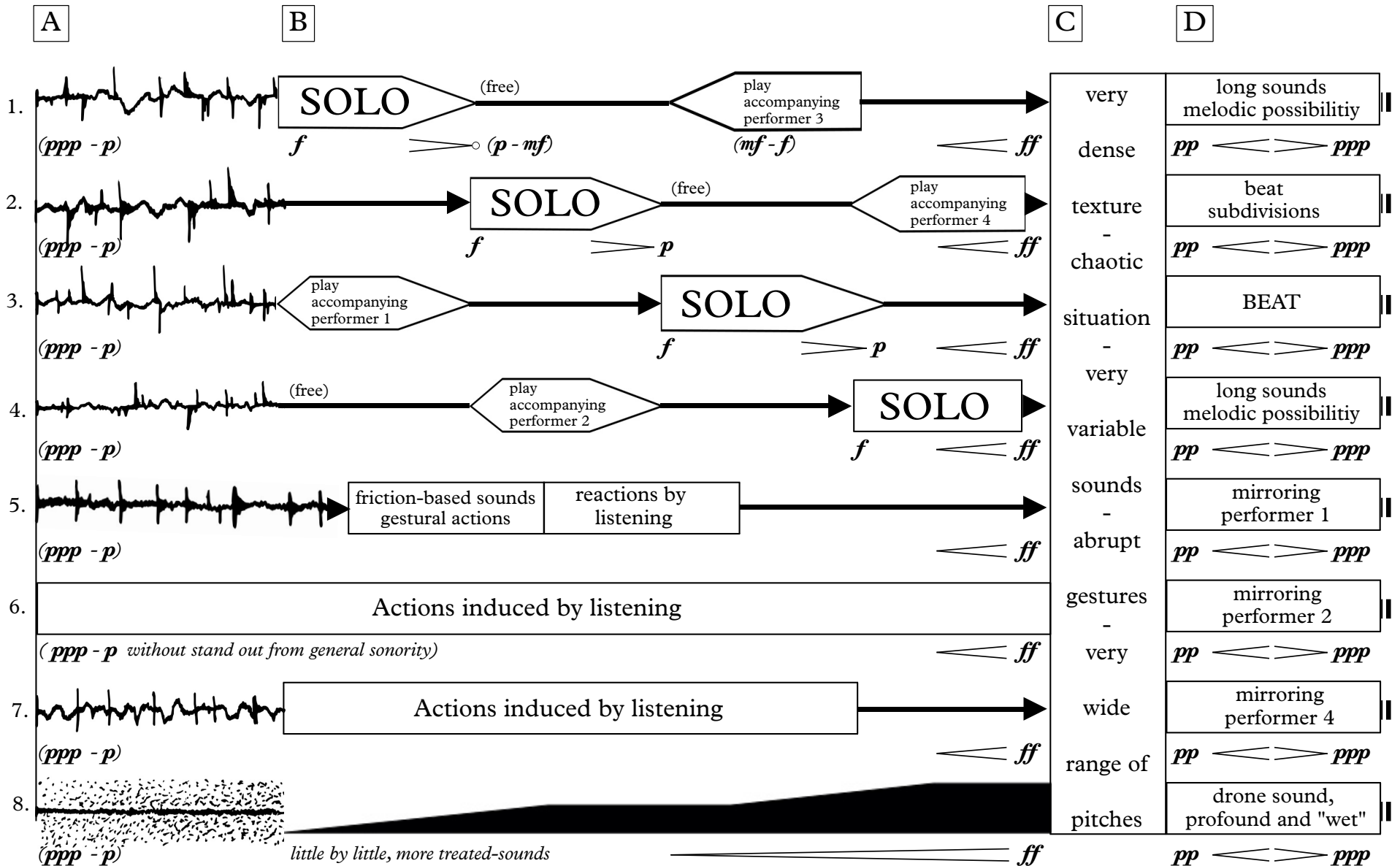
Little by little, all the ensemble adjusts to that pulse with the actions required in their charts.

Lines with an arrow-head indicate a gradual transformation.

Performer 8, in section B, comes from a texture or from sounds that he/she considers simple and gradually increase what he/she considers its complexity.

# Microcosmos I

## *communis*



*...for a small portion of our lives we are conscious of being in this silent community. -M.Pisaro*

## MICROCOSMOS II *communitas - commuter.*

For any number of performers.

David López Luna\*  
2017-2018

*\*Credits to the performers must be displayed as co-creators of this piece in all cases.*

# MICROCOSMOS II – *Commuter*.

For any number of performers.

## **Preliminar notes:**

The score consists on a graphic drawing and this set of instructions, common for all the ensemble.

The performers can use any instrument, object or sound processing device.

The duration of the piece is at least 10 minutes. Do not use chronometer under any circumstance.

## **Preparing:**

The graphic is divided in three types of materials:

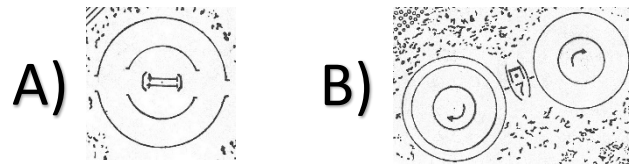
1. Granular element.
2. Figures linked to a staff.
3. Figures made by any graphic unit not including granulation or staff.

*Material 1 (granular):* The ensemble, by agreement, shall define a kind of general sound. Within this frame, the particular features are decided individually.

*Material 2 (linked to a staff):* Parting from personal proposals presented in the rehearsal, the ensemble limits the use of possible resources for the performance, considering the material of this kind suggest the use of defined pitches in one or some of the parts. Within this frame, the particular features are decided individually.

*Material 3 (other graphic units):* They are defined personally, and multiple readings are allowed.

- **Figures A and B** - *The magic circle of infinity (Makrokosmos I)* and *Twin suns (Makrokosmos II)*, respectively -: This figures are references to the George Crumb's pieces previously stated. The approach to the figures implies a recontextualisation of both pieces. Some features and gestures of both pieces are personally chosen and worked up. Parting from that work, the materials are assembled altogether in a rehearsal in order to be performed as an improvisation event.



### **Performing:**

The dynamic is mostly mild, considering some fluctuations according to the performance of different materials.

Each performer chooses from four to ten figures of the type 2 or 3 to be interpreted. Then, the performers trace a path that starts anywhere on the edge of the graphic and ends in the center of the same, linking the chosen figures. Any shape and direction of the path are possible.

A single performer cannot repeat the same figure.

The *granular material* articulates the path between figures. Before and after the performance of each figure, the performer can make a pause to resume their path.



When the **figure A** (*The magic circle of infinity*) appears for the first time in the path of any performer, he/she must provide with a cue, which indicates to the rest of the ensemble to suspend their activity and then resume playing the event triggered by the figure. This means, each performer that has chosen the **figure A** within his/her path, previously to rehearse, defines an acknowledgeable gesture (cue) that will share to the ensemble. Once performing the piece, if any of these gestures are heard, everybody stops their previous activity in order to engage the performance of this collective event. When the event triggered by the figure ends, each performer resumes their paths.

Once the **figure A** has been played altogether, it becomes a graphic unit as any other of the *material 3* for those who chose it for their paths too, and it is performed individually. This means, the **figure A** is played collectively only once.

**Figure B** (*Twin suns*) is triggered as a collective event only after the event triggered by **figure A** and in the same way. **Figure B** remains within the order of the *material 3* and it is performed individually for those who cross their paths until the triggering of **figure A**. Once **figure A** is triggered, **figure B** is susceptible to be performed collectively following the same procedure as for **figure A** when it appears in the path of any of the performers.

The duration of the **figures A** and **B** as collective events is approximately 1/10 of the total length of the piece for each material.

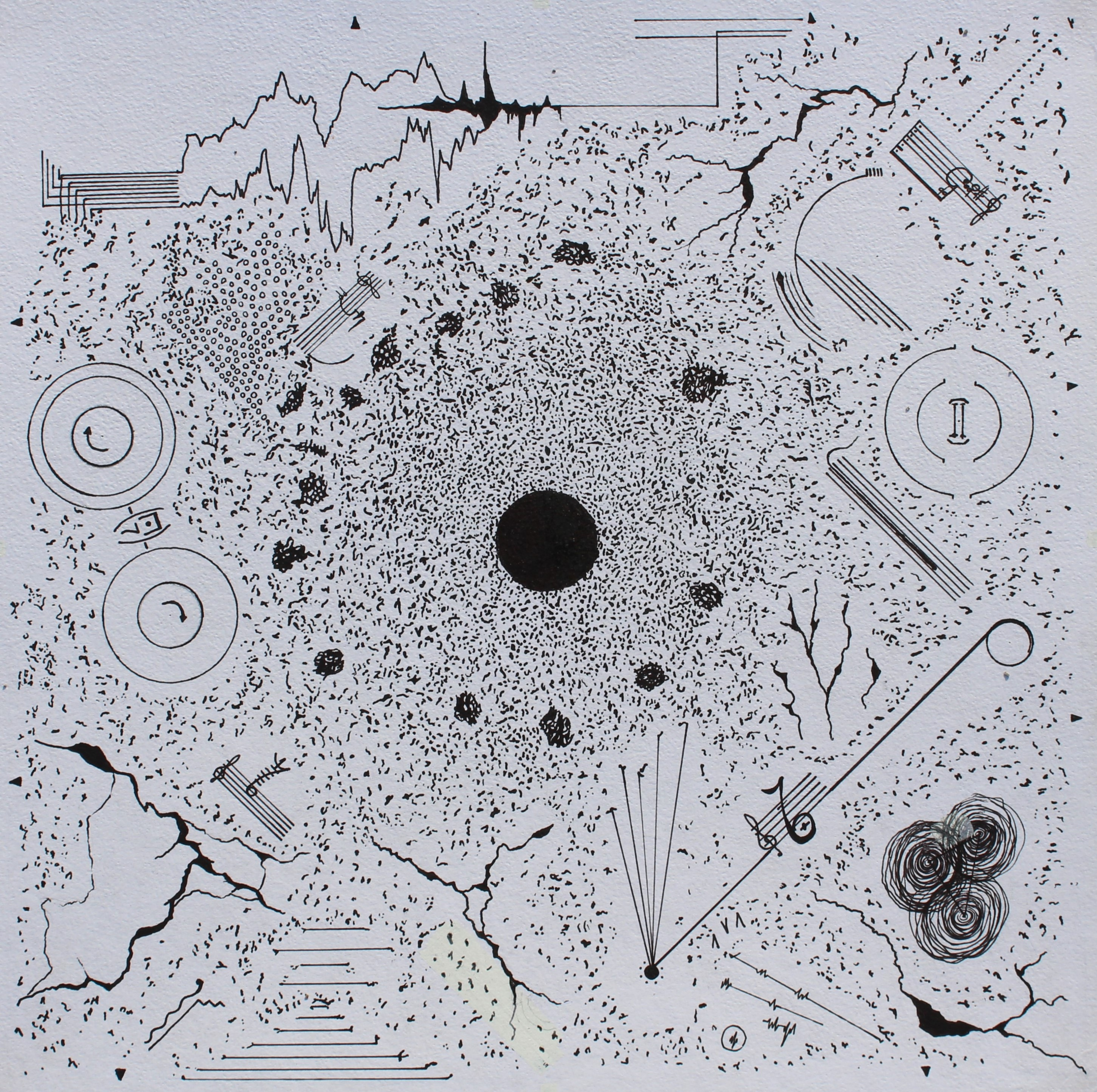
It is not essential that **figures A** or **B** be part of the path of everyone, but at least of one of the performers. If no one chose **figure A** nor **B** as a figure to play, at least one of the performers must reshape its path in order to make the conditions stated above take place.

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If this piece is going to be performed by a single person, the conditions stated above are to be reinterpreted to take shape as a unipersonal performance.







MICROCOSMOS III - *communitas*  
For a group of people.

2018  
David Lopez Luna

Microcosmos III can be performed by any number of people and with any kind of objects or instruments with or without amplification.

Its duration is at least 12 minutes.

The piece can be made in any type of space, public or private.

Regardless of the space in which it is performed, it is essential to invite attendees or passers-by to participate in its interpretation.

The group of people who have decided to carry out the piece (whom we will call *organizing group*) will agree on the date, place and time to its realization. At the time of the event, another group will be formed with all those involved in the interpretation of the piece (whom we will call *participants*).

The score is composed of 3 materials:

- These 2 pages with **instructions for the preparation of the piece**, which are only for the *organizing group*.
- An **instruction sheet** (recognizable by the vertical direction of the sheet and the layout change) that should be available to all *participants* prior to the realization of the piece.
- A series of **cards** with indications, destined to the performance of the piece and that must be arranged to be available for all the *participants*.

The piece is divided into 4 sections of equal duration, corresponding to the colors of the **card frames** (1. Red, 2. Green, 3. Yellow, 4. Blue).

The *organizing group* will determine the duration of the piece, being a minimum of 12 minutes and a maximum of 60 minutes. Any duration within that range must occur in multiples of 4, i.e. 16, 20, 24, 28, 32 min...

The **maximum** number of cards to be selected by each participant is one per minute. The **minimum** one per section. For example, if a total duration of 20 minutes is decided, each participant can take between 1 and 5 cards of each color.

It is necessary to have a stopwatch visible to all participants.

\* \* \*

At the time of the event, the organizing group is responsible for carrying out the logistics of the piece until the time when the stopwatch starts. This implies:

- Invite other participants to collaborate.
- Have multiple copies of the **instruction sheet** and distribute them among the participants.
- Have **cards**<sup>1</sup> disposed for all participants.
- Choose and have various objects and instruments that can be lent to all participants. As well as the objects specifically required on the cards (wooden surfaces, metal surfaces, sheets of paper, texts to read).
- Inform the participants of the total duration, as well as the division of the piece into 4 parts and the minimum and maximum number of possible cards to select.
- Activate the stopwatch once everything is ready.

Prior to or during this *on-site* process, someone from the organizing group strikes a regular, slow beat. Once the stopwatch is started, the person in charge of striking the pulse gradually fades away and integrates into the general dynamics of the piece.

Once the chronometer is started, the *organizing group* integrates with the other participants, becoming part of the group of *participants*.

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<sup>1</sup> Depending on the logistics of the piece, cards may be requested at dalolu@gmail.com or may be printed by the organizing group.

# MICROCOSMOS

## III

COMMUNITAS

You have been invited to contribute to a sound exploration.  
Your influence, actions and relations between those present build the piece while it happens.

The duration of the piece must have been indicated to you when you were invited to participate.

If you did not hear this indication, it is essential to ask.

There are a number of cards at your disposal, divided into 4 colors, which correspond to the sections of the piece:  
1. RED- 2. GREEN- 3. YELLOW- 4. BLUE.

The sections are of equal length.

You can choose at least 1 card for each section of the piece and maximum 1 card per every minute of total duration.

For example, for a duration of 16 minutes (4 minutes per section), you can choose between 1 and 4 cards of each color.

Each card can only be used once and only in the section corresponding to its color.

Unless otherwise specified, you decide the duration of the action of each card.

In case the card does not specify other thing, you decide in which part of each section interprets what is stated in the cards.

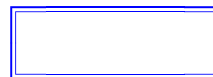
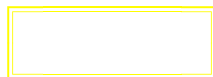
If you have a capture device (mobile phone, tablet, etc.), you can take a picture of the cards that you want to interpret and return to your place, or take the cards you are going to interpret and deposit them back in place at the end of the piece.

There are various objects arranged in space that can be used by all.

If you need an object or instrument that is being used by someone else, you should wait for it to finish its action. When you use a common object, put it back in place after you finish using it.

There's a stopwatch placed in everyone's view.

Performance of the cards starts when it is activated.



Play or sing a long sound.

Low register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

High register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

Medium register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

Low register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

High register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

Medium register.

Soft.

(perform in the first half of this section)

Play or sing a long sound.

Low register.

Soft.

Play or sing a long sound.

High register.

Soft.

Play or sing a long sound.

Medium register.

Soft.

Play or sing a long sound.

Low register.

Soft.

Play or sing a long sound.

High register.

Soft.

Play or sing a long sound.

Medium register.

Soft.

Play or sing a long sound.  
Low register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
High register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
Medium register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
Low register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
High register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
Medium register.  
Strong intensity.

(perform in the second half of this section)

Play or sing a long sound.  
Low register.  
Strong intensity.

Play or sing a long sound.  
High register.  
Strong intensity.

Play or sing a long sound.  
Medium register.  
Strong intensity.

Play or sing a long sound.  
Low register.  
Strong intensity.

Play or sing a long sound.  
High register.  
Strong intensity.

Play or sing a long sound.  
Medium register.  
Strong intensity.



Play or sing a short sound.

Low register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

High register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

Medium register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

Low register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

High register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

Medium register.

Moderate intensity.

(perform in the first half of this section)

Play or sing a short sound.

Low register.

Moderate intensity.

Play or sing a short sound.

High register.

Moderate intensity.

Play or sing a short sound.

Medium register.

Moderate intensity.

Play or sing a short sound.

Low register.

Strong intensity.

Play or sing a short sound.

High register.

Strong intensity.

Play or sing a short sound.

Medium register.

Strong intensity.

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Gradually increase your intensity.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Play or sing a long sound.

Decrease your intensity gradually.

In a register that you consider comfortable.

(perform in the second half of this section)

Repeat five times a short sound you've heard recently.  
Medium intensity.  
(perform in the second half of this section)

Repeat five times a short sound you've heard recently.  
Medium intensity.  
(perform in the second half of this section)

Repeat five times a short sound you've heard recently.  
Medium intensity.

Repeat five times a short sound you've heard recently.  
Strong intensity.  
(perform in the second half of this section)

Repeat five times a short sound you've heard recently.  
Strong intensity.  
(perform in the second half of this section)

Repeat five times a short sound you've heard recently.  
Strong intensity.

Repeat seven times a short sound you've heard recently.  
Medium intensity.  
(perform in the second half of this section)

Repeat seven times a short sound you've heard recently.  
Medium intensity.  
(perform in the second half of this section)

Repeat seven times a short sound you've heard recently.  
Medium intensity.

Repeat seven times a short sound you've heard recently.  
Strong intensity.  
(perform in the second half of this section)

Repeat seven times a short sound you've heard recently.  
Strong intensity.  
(perform in the second half of this section)

Repeat seven times a short sound you've heard recently.  
Strong intensity.

Play a "crunchy" sound on a wooden surface.

Soft or moderate intensity.

Play or sing a "crunchy" sound.

Soft intensity.

Make sound by quickly rubbing any surface

Soft intensity.

Make sound rubbing a wooden surface

Mild or moderate intensity.

Make sound rubbing a wooden surface

Moderate or strong intensity.

Respond to a sound you consider  
alternating long and short sounds.

Any intensity.

Prolong a sound you find interesting.

Make several simultaneous sounds once.

Any register.

Soft or moderate intensity.

Make several simultaneous sounds once.

Any register

Moderate or strong intensity.

Make several simultaneous sounds. Repeat  
three times.

Medium register.

Soft or moderate intensity.

Make several simultaneous sounds. Repeat  
three times.

Medium register.

Moderate or strong intensity.

Make several simultaneous sounds. Repeat  
three times.

Low register.

Mild or moderate intensity.

Repeat the same sound at least five times.  
Any register.  
Soft intensity.

Repeat the same sound at least five times.  
Any register.  
Moderate intensity.

Repeat the same sound at least five times.  
Any register.  
Any intensity.

Repeat the same sound five to ten times.  
Any register.  
Any intensity.

Repeat the same sound five to ten times.  
Any register.  
Any intensity.

Repeat the same sound five to ten times.  
Any register.  
Any intensity.

Repeat a sound you're listening to and play  
with it.

Repeat a sound you're listening to and play  
with it.

Repeat a sound you're listening to and  
modify it slightly.

Perform a slow beat.  
Any register.  
Soft intensity.

Perform a slow beat.  
Low register.  
Soft intensity.

Repeat a sound you're listening to and  
modify it slightly.

Play or sing two to five percussion sounds.  
Any record.  
Soft intensity.

Play or sing two to five percussion sounds.  
Any record.  
Moderate intensity.

Play or sing two to five percussion sounds.  
Any record.  
Moderate intensity.

Play or sing two to five short sounds.  
Any register.  
Any intensity.

Play or sing two to five short sounds.  
Any register.  
Any intensity.

Play or sing two to five short sounds.  
Any register.  
Any intensity.

Read a text.  
Very soft intensity.

Read a text.  
Very soft intensity.

Read a text.  
Soft intensity.

If a general resonance is formed that you find  
interesting, join in.

Prolong a sound you find interesting.

If there's a silence, make a high-pitched sound.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.





Play or sing two long consecutive sounds.  
Low register.  
Soft.

(perform in the first half of this section)

Play or sing two long consecutive sounds.  
Highregister.  
Soft.

(perform in the first half of this section)

Play or sing two long consecutive sounds.  
Medium register.  
Soft.

(perform in the first half of this section)

Play or sing two long consecutive sounds.  
Low register.  
Soft.

(perform in the first half of this section)

Play or sing two long consecutive sounds.  
High register.  
Soft.

(perform in the first half of this section)

Play or sing two long consecutive sounds.  
Medium register.  
Soft.

(perform in the first half of this section)

Play or sing two or three consecutive long  
sounds.  
Low registration.  
Any intensity.

Play or sing two or three consecutive long  
sounds.  
High register.  
Any intensity.

Play or sing two or three consecutive long  
sounds.  
Average record.  
Any intensity.

Play or sing two or three consecutive long  
sounds.  
Any register.  
Any intensity.

Play or sing two or three consecutive long  
sounds.  
Any register.  
Any intensity.

Play or sing two or three consecutive long  
sounds.  
Any register.  
Any intensity.

Play a "crunchy" sound on a wooden surface.

Soft intensity.

Play or sing a "crunchy" sound.

Soft intensity.

Make sound by wrinkling a sheet of paper.

Soft intensity.

Make a sound by wrinkling or tearing a sheet of paper.

Intensity as loud as possible.

Make sound by tearing a sheet of paper.

Soft intensity.

Make sound by quickly rubbing any surface

Soft intensity.

Make sound by quickly rubbing any surface

Moderate intensity.

Make sound rubbing a wooden surface

Soft intensity.

Make sound rubbing a wooden surface

Moderate intensity.

Make sound rubbing a wooden surface

Strong intensity.

Make sound exploring an object or an instrument

Soft intensity.

Make sound exploring an object or an instrument

Moderate intensity.

Imitate the beat you heard at the beginning of  
the piece.

Soft intensity.

Respond to a long, soft sound with a short,  
loud one.

Low register.

Respond to a long, soft sound with a short,  
loud one.

High register.

Respond to a long, soft sound with a short,  
loud one in the register that you consider op-  
posite to the long sound.

Respond to a sound you find pleasant by alter-  
nating long and short sounds.

Any intensity.

Low register.

Respond to a sound you find pleasant by alter-  
nating long and short sounds.

Any intensity.

Strike a rhythm on a wooden surface.  
Strong intensity.

Strike a rhythm on a metal surface  
Moderate intensity.

(to be done in the second half of this section)

Strike a rhythm on any surface.  
Moderate or strong intensity.

(to be done in the second half of this section)

When you hear a clear rhythm, imitate it more  
quickly on any surface.

When you hear a clear rhythm, imitate it more  
quickly on any surface.

When you hear a clear rhythm, imitate it more  
slowly on any surface.

When you hear a clear rhythm, imitate it softer  
and slower on any surface.

Make seven sounds using seven different  
sound sources.

Any register.

Any intensity.

Make five sounds using five different sound  
sources.

Any register.

Any intensity.

Make seven sounds using seven different  
sound sources.

High register.

Any intensity.

Make five sounds using five different sound  
sources.

High register.

Any intensity.

Make seven sounds using seven different  
sound sources.

Any register.

Soft intensity.

Prolong a sound you find interesting.

Prolong a sound you find interesting.

Make five sounds using five different sound  
sources.

Any register.

Soft intensity.

Make three simultaneous sounds at least three  
times.

Low register.

Soft or moderate intensity.

Make three simultaneous sounds at least three  
times.

Any record.

Soft or moderate intensity.

Make at least three simultaneous sounds at  
least three times.

Any register.

Any intensity.

If a soft general sonority is formed, accompany  
it with delicate sounds.

If a general coarse sonority forms, accompany  
it with rough sounds.

If a general static sonority forms, accompany it  
with fluid sounds.

Respond to a high-pitched sound by repeating  
it and sliding its pitch downward.

Respond to a high-pitched sound by repeating  
it and sliding its pitch downward.

Respond to a high-pitched sound by repeating  
it and sliding its pitch downward.

Repeat the same sound at least five times.  
Any register.  
Any intensity.

Repeat the same sound at least five times.  
Any register.  
Any intensity.

Repeat the same sound at least five times.  
Any register.  
Any intensity.

Repeat a sound any number of times.  
Any register.  
Any intensity.

Repeat a sound any number of times.  
Any register.  
Any intensity.

Repeat a sound any number of times.  
Any register.  
Any intensity.

Explore the sound qualities of an object by  
bringing it into contact with other objects.

Soft intensity.

Explore the sound qualities of an object by  
bringing it into contact with other objects.

Soft intensity.

Explore the sound qualities of an object by  
bringing it into contact with other objects.

Soft intensity.

Make a rhythm derived from what you are  
listening.

Soft or moderate intensity.

Any register.

If a very soft general sonority is formed, ac-  
company it with "air" sounds.

Make a rhythm derived from what you are  
listening.

Soft or moderate intensity.

Any register.

Play or sing two to seven percussion sounds.

Any register.

Soft intensity.

Play or sing two to seven percussion sounds.

Any register.

Any intensity.

Play or sing two to seven percussion sounds.

Any register.

Soft intensity.

Play or sing two to seven short sounds.

Any register.

Soft intensity.

Play or sing two to seven short sounds

Any register.

Any intensity.

Play or sing two to seven short sounds

Any register.

Any intensity.

If a general sonority is formed that you find interesting, join it.

Respond to a sonority that you consider homogeneous doing something contrasting.

Make sound by creating friction slowly and with care on any surface.

Read or recite a text by heart.  
Soft intensity.

Read a text.  
Soft intensity.

Make sound by creating friction slowly and with care on any surface.

Read or recite a text by heart.  
Without exceeding the general intensity.

Read or recite a text by heart.  
Without exceeding the general intensity.

Make sound by creating friction slowly and with care on any surface.

Make a sound by wrinkling or tearing a sheet of paper.  
Intensity as loud as possible.

Respond to a sonority that you consider homogeneous doing something contrasting.

Make sound by creating friction slowly and with care on any surface.

Respond to any sonority by doing something contrasting.

Responds to any sonority or rhythm doing something contrasting.

Respond to any rhythm doing something contrasting.

If you have heard a sound that you consider "crunchy," repeat it.

Imitate the beat you heard at the beginning of the piece.  
Soft intensity.

Prolong a sound you find interesting.

If a general static sonority is formed, accompany it with delicate and rapid sounds.

If a general sonority is formed with a lot of movement, accompany it with delicate sounds.

If a general static sonority forms, accompany it with fluid sounds.

If a general static sonority forms, accompany it with rough sounds.

If a general sonority is formed with a lot of movement, accompany it with rough sounds.

If a general sonority is formed with a lot of movement, accompany it with fluid sounds.



LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

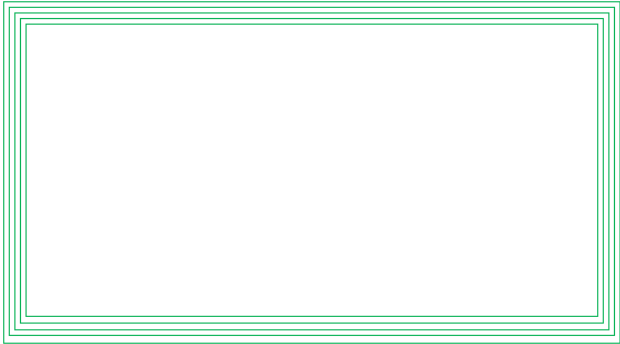
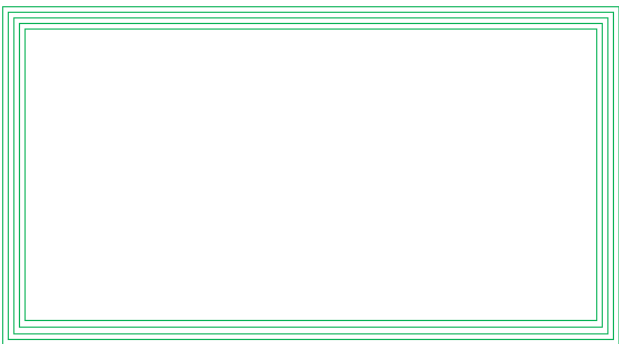
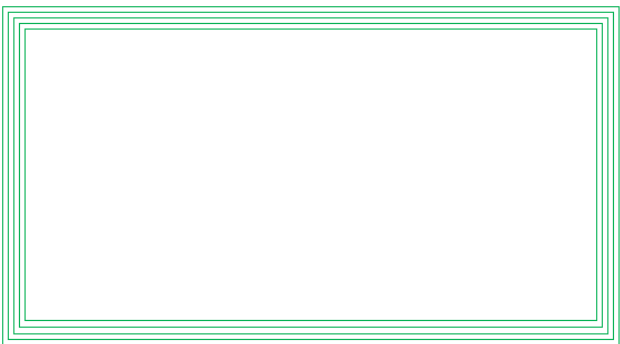
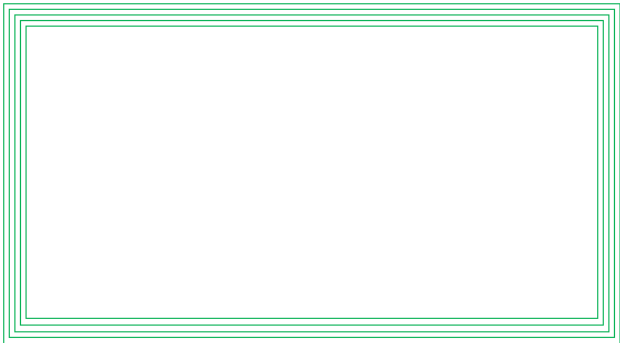
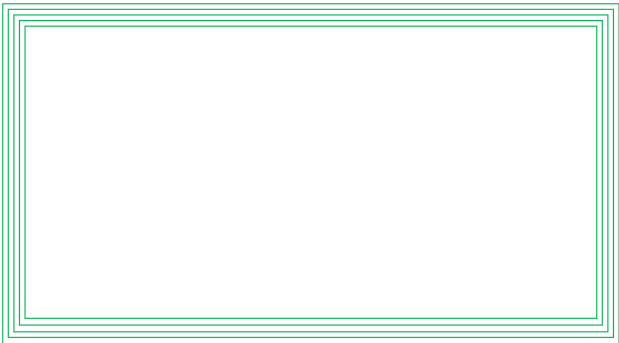
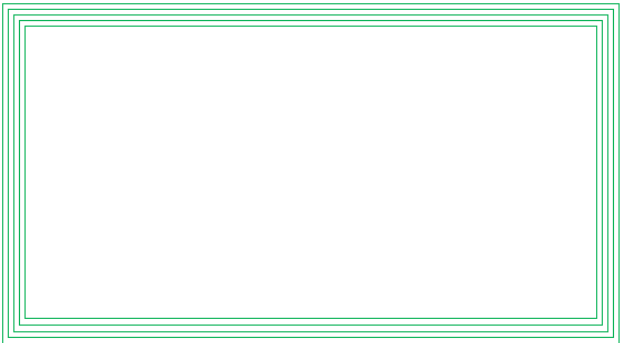
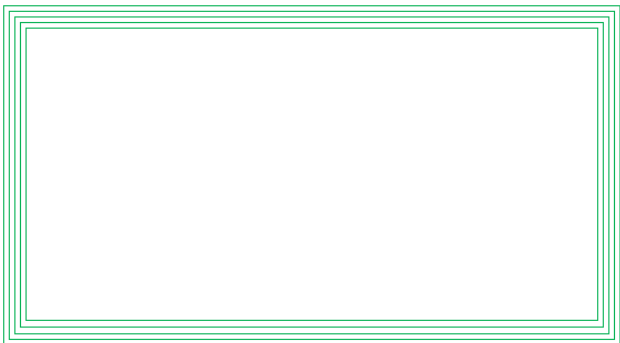
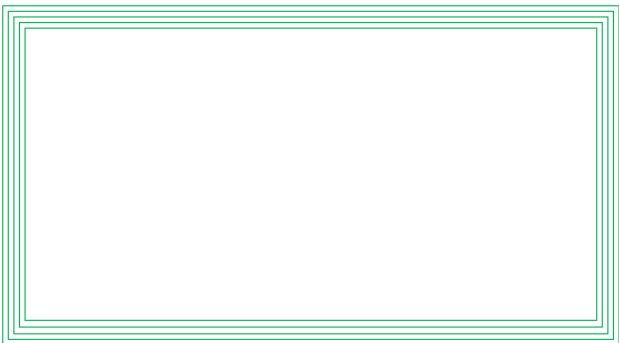
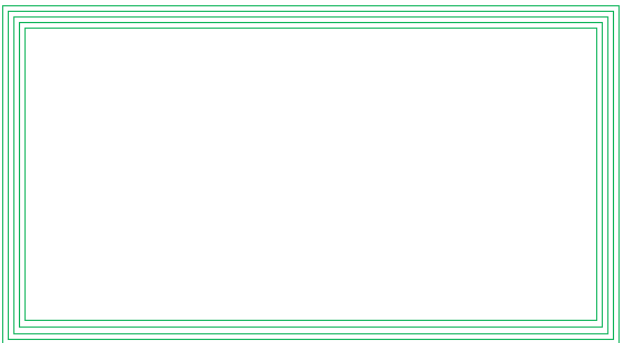
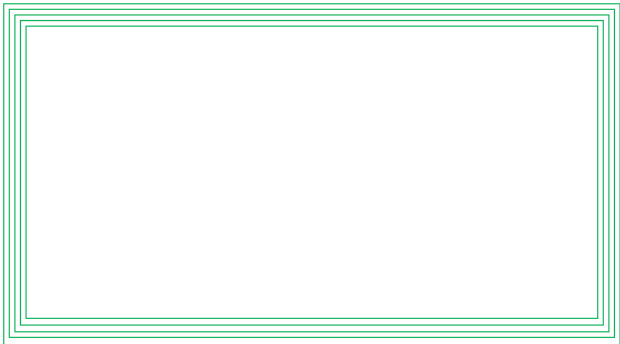
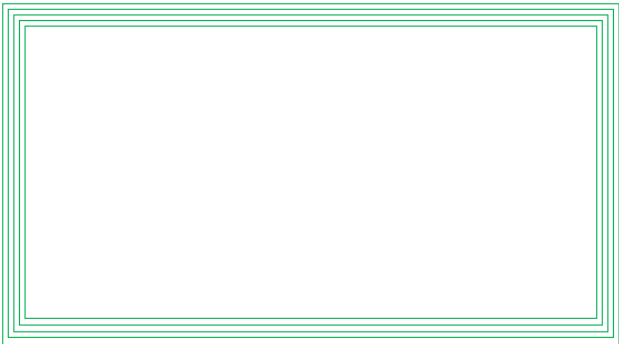
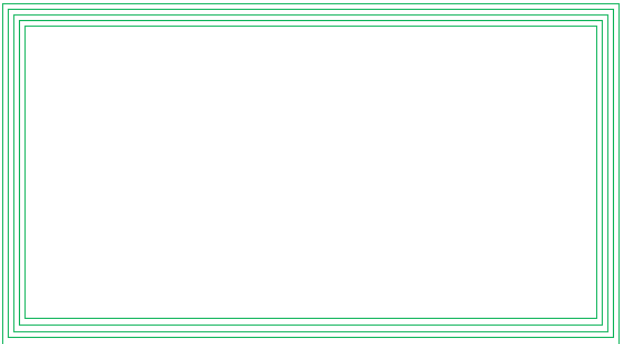
LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.



LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

Imitate with a closed mouth a sound you have recently heard.

At the same intensity you heard it.

(perform in the first half of this section)

Imitate with a closed mouth a sound you have recently heard.

At the same intensity you heard it.

(perform in the first half of this section)

Imitate with a closed mouth a sound you have recently heard.

At the same intensity you heard it.

(perform in the first half of this section)

Imitate with closed mouth several sounds that you've heard recently.

At the same intensity you heard them.

(perform in the first half of this section)

Imitate with closed mouth several sounds that you've heard recently.

At the same intensity you heard them.

(perform in the first half of this section)

Imitate with closed mouth several sounds that you've heard recently.

At the same intensity you heard them.

(perform in the first half of this section)

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Imitate with a closed mouth one or more sounds you have recently heard.

With any intensity, but keep it while this action is being performed.

Play a "crunchy" sound on a wooden surface.

Soft intensity.

Play or sing a "crunchy" sound.

Soft intensity.

Make sound by wrinkling a sheet of paper.

Soft intensity.

Make sound by tearing a sheet of paper.

Soft intensity.

Make a sound by wrinkling or tearing a sheet  
of paper.

Intensity as loud as possible.

Make sound by quickly rubbing any surface

Moderate intensity.

Make sound by quickly rubbing any surface

Strong intensity.

Make sound by rubbing a wood surface

Moderate intensity.

Make sound by rubbing a wood surface

Strong intensity.

If you have heard a sound that you can classify  
as "crunchy", make a sound by rubbing a metal  
surface.

Mild or moderate intensity.

If you've heard a piece of paper  
tearing, make sound rubbing a  
metal surface

Moderate intensity.

Make sound exploring an object or an instru-  
ment

Moderate intensity.

Make sound exploring an object or an instrument

Moderate intensity.

Perform only if you have heard another object being explored

Make sound exploring an object or an instrument

Moderate intensity.

Perform only if you have heard another object being explored

Respond to a sound you find pleasant by alternating long and short sounds.

Any intensity.

Acute register.

Imitate the beat you heard at the beginning of the piece.

Smooth intensity.

Respond to a sound you find pleasant by alternating long and short sounds.

Any intensity.

Low register.

Respond to a sound you find pleasant by alternating long and short sounds.

Any intensity.

Respond to a long, soft sound with a short, loud one in the register that you consider opposite to the long sound.

Remember a rhythm you have heard and imitate it on any surface by increasing its speed.

Remember a rhythm you have heard and imitate it on any surface by increasing its speed.

Perform towards the end of this section.

Remember a rhythm you've heard and imitate it on any surface.

Perform towards the beginning of this section.

Remember a rhythm you have heard and imitate it on any surface by slowing it down.

Remember a rhythm you have heard and imitate it on any surface by increasing its speed.

Make at least five sounds at regular intervals.

Any register.

Any intensity.

Make at least five sounds in lapses

using different sound sources.

Any register.

Any intensity.

Make at least five sounds at regular intervals

using different sound sources and in different registers.

Any intensity.

Make at least five sounds at regular intervals

using different sound sources, different registers and different intensities.

Make as many different sounds as possible in

ten seconds.

Any register.

Any intensity.

Make as many different sounds as possible in

five seconds.

Any register.

Any intensity.

Prolong a sound you find interesting.

Prolong a sound you find interesting.

Prolong a sound you find interesting.

Make several simultaneous sounds at least five times.

Any register.

Soft or medium intensity.

Make several simultaneous sounds at least five times.

Medium or low register.

Any intensity.

Make several simultaneous sounds at least five times.

Any register.

Any intensity.

If a soft general sonority is formed, accompany  
it with delicate sounds.

If a soft general sonority is formed, accompany  
it with delicate sounds.

If a soft general sonority is formed, accompany  
it with delicate sounds.

Reply to a low sound by repeating it and sliding  
its pitch upwards.

Reply to a low sound by repeating it and sliding  
its pitch upwards.

Reply to a low sound by repeating it and sliding  
its pitch upwards.

Explore the sound qualities of an object by  
bringing it into contact with other objects.  
Perform only if you consider that other objects  
have been explored.

If a very soft general sonority is formed, ac-  
company it with "air" sounds.

Explore the sound qualities of an object by  
bringing it into contact with other objects.  
Perform only if you consider that other objects  
have been explored.

Listen and choose a sound you find interesting.  
Imitate it and modify it a bit

Listen and choose a sound you find interesting.  
Imitate it and modify it a bit

Listen and choose a sound you find interesting.  
Imitate it and modify it as much as you want



Make a rhythm derived from sounds that  
attract your attention.

Soft or moderate intensity.

Any register.

Perform a rhythm derived from the general  
sonority.

Mild or moderate intensity.

Any register.

Perform a rhythm derived from the general  
sonority.

Mild or moderate intensity.

Any register.

Make a rhythm derived from what you're list-  
ening to.

Soft or moderate intensity.

Any register.

Listen to and imitate something you find inter-  
esting

by modifying it a little.

Respond to a sonority that you consider  
homogeneous doing something contrasting.

.

Listen to and imitate something you find inter-  
esting

by modifying it a little.

Listen to and imitate something you find inter-  
esting

by modifying it a little.

Respond to a sonority that you consider  
homogeneous doing something contrasting.

If you have heard a spoken text, read or recite  
a text by heart.

Do not exceed the general intensity.

If you have heard a spoken text, read or recite  
a text by heart.

In relief to the general intensity.

Listen and choose a sound or texture that you  
find interesting.

Imitate it and modify it as much as you want.

Join a general sonority that you find interesting.

If you have heard a sound that you consider "crunchy," repeat it.

Make a sound by wrinkling or tearing a sheet of paper.

Intensity as loud as possible.

Haz sonido arrugando o rasgando una hoja de papel.

Intensidad tan fuerte como sea posible.

Haz sonido arrugando o rasgando una hoja de papel.

Intensidad tan fuerte como sea posible.

Prolong a sound you find interesting.

If you have heard a spoken text, read or recite a text by heart.

Do not exceed the general intensity.

Imitate the beat you heard at the beginning of the piece.

Soft intensity.

Imitate the beat you heard at the beginning of the piece.

Moderate intensity.

Reply to a long, soft sound with a short, loud sound in the same register as the long sound.

Reply to a long, soft sound with a short, loud one in any register.

Make several simultaneous sounds at least seven times.

Any register.

Any intensity.

Respond to a sonority that you consider static doing something contrasting.

If a soft general sonority is formed, accompany it with "air" sounds.  
As loud as possible.

If there's a silence, make "air" sounds.  
As loud as possible.

Join a general sonority that you find interesting.

Join a general sonority that you find interesting.

If a general coarse sonority forms, accompany it with rough sounds.

If a soft general sonority is formed, accompany it with rough sounds.

If a general static sonority forms, accompany it with rough sounds.

If a general sonority is formed with a lot of movement, accompany it with rough sounds.

Make sound by creating friction slowly and carefully on any surface.

Make sound by creating friction slowly and carefully on any surface.

Make sound by creating friction slowly and carefully on any surface.



LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

LISTEN.

Sing any series of sounds "without thinking"  
with your mouth shut.  
Low or medium intensity.  
(perform in the first half of this section)

Sing any series of sounds "without thinking"  
with your mouth shut.  
Low or medium intensity.  
(perform in the first half of this section)

Sing any series of sounds "without thinking"  
with your mouth shut.  
Low or medium intensity.  
(perform in the first half of this section)

Sing with your mouth shut the first melody  
that comes into your head.  
Low or medium intensity.

Sing with your mouth shut the first melody  
that comes into your head.  
Low or medium intensity.

Sing with your mouth shut the first melody  
that comes into your head.  
Low or medium intensity.

Sing or play any series of sounds "without thin-  
king".  
Low or medium intensity.

Sing or play any series of sounds "without thin-  
king".  
Low or medium intensity.

Sing or play any series of sounds "without thin-  
king".  
Low or medium intensity.

Sing or play a nostalgic melody.  
Low or medium intensity.  
(to be done in the second half of this section)

Sing or play a nostalgic melody.  
Medium intensity.  
(to be done in the second half of this section)

Sing or play a nostalgic melody.  
Medium intensity.

Play a "crunchy" sound on a wooden surface.  
Soft intensity.  
(perform in the second half of this section)

Play a "crunchy" sound on a wooden surface.  
Soft intensity.  
(perform in the second half of this section)

Play a "crunchy" sound.  
Soft intensity.  
(perform in the second half of this section)

It plays a "crunchy" sound.  
Medium intensity.  
(perform in the second half of this section)

Make sound by quickly rubbing any surface  
Soft intensity.

If you hear a subtle sonority, make sound by  
quickly rubbing any surface.  
Moderate intensity.

Make sound by quickly rubbing any surface  
Moderate intensity.

Make sound rubbing a wooden surface  
Moderate or strong intensity.

If you hear a subtle sonority, make sound by  
rubbing a wooden surface.  
Strong intensity.

If you have heard a melody that you recognize,  
make sound rubbing a metallic surface  
Strong intensity.

If you have heard a melody that you recognize,  
make sound rubbing a metallic surface  
Moderate intensity.

If you have heard a melody that you recognize,  
make sound rubbing a metallic surface  
Moderate intensity.

Make a sound by rubbing a metal surface very slowly

Soft intensity.

Carry out only towards the end of the part.

Make sound exploring an object or an instrument

Moderate intensity.

Perform only if you have heard another object being explored

Make sound exploring an object or an instrument

Moderate intensity.

Perform only if you have heard another object being explored

Make sound exploring an object or an instrument

Moderate intensity.

Respond to a long, soft sound with a short, loud one in the register that you consider opposite to the long sound.

Respond to a long, soft sound with a short, loud one in the register that you consider opposite to the long sound.

Imitate the pulse you heard at the beginning of the piece.

Smooth intensity.

Perform near the beginning of this section.

Imitate the pulse you heard at the beginning of the piece.

Smooth intensity.

Make towards the end of the piece.

Prolong a sound you find interesting.

Prolong a sound you find interesting.

Prolong a sound you find interesting.

Prolong a sound you find interesting.



Make a sequence of at least five sounds and repeat it at least twice.

Any register.

Soft intensity.

Make a sequence of at least seven sounds and repeat it at least twice.

Any register.

Soft intensity.

Make a sequence of at least seven sounds and repeat it at least twice.

Any register.

Any intensity.

Make a sequence of at least five sounds and repeat it at least twice.

Any register.

Any intensity.

Imitate something you've heard with greater intensity.

Imitate something you've heard recently at a higher intensity.

Imitate something you've heard recently by gradually increasing its intensity.

Imitate something you've heard by gradually increasing its intensity.

Make as many different sounds as possible in seven seconds.

Any register.

Strong intensity.

Make as many different sounds as possible in twelve seconds.

Any register.

Any intensity.

Make several simultaneous sounds several times.

Any register.

Soft or medium intensity.

Make several simultaneous sounds several times.

Any register.

Strong or medium intensity.

Make several simultaneous sounds several  
times.

Medium or low register.

Any intensity.

Make several simultaneous sounds several  
times.

Medium or high register.

Any intensity.

Make several simultaneous sounds several  
times.

Any register.

Any intensity.

Respond to any sound by repeating it and sliding its pitch either up or down.

Respond to any sound by repeating it and sliding its pitch either up or down.

Respond to any sound by repeating it and sliding its pitch either up or down.

Perform a rhythm derived from the general  
sonority.

Moderate intensity.

Any register.

Perform a rhythm derived from the general  
sonority.

Moderate or strong intensity.

Any register.

When you hear a sound whose pitch was slid,  
repeat the final pitch by holding it for a short  
time.

When you hear a sound whose pitch was slid,  
repeat the final pitch holding it as long as you  
want.

When you hear a sound whose pitch was slid,  
repeat the final pitch holding it as long as you  
want.

When you hear a sound whose pitch was slid,  
repeat the final pitch by holding it for a short  
time.

If a soft general sonority is formed, accompany it with rough sounds.

If a general ríspida sonority forms, accompany it with extremely high-pitched sounds.

If a general static sonority is formed, provide movement.

If a very dynamic general sonority is formed, accompany it with static sounds.

If a very soft general sonority is formed, accompany it with "air" sounds.

Respond to any sound started by someone close to you by making a soft noise.  
Hold it until after each other's sound ends.

Imitate something you find interesting by modifying it a little.

Imitate something you find interesting by modifying it as much as you want.

Respond to any sound started by someone close to you by making a soft noise.  
Hold it until after each other's sound ends.

Imitate something you find interesting by modifying it as much as you can.

Imitate something you find interesting by modifying it as much as you want.

Respond to an abrupt sound by reading a text.

If a general sonority is formed that you find interesting, join it.

If a general sonority is formed that you find interesting, join it.

Respond to a sonority that you consider homogeneous doing something contrasting.

Respond to a sonority that you consider homogeneous doing something contrasting.

Respond to a sound you find interesting by doing what you consider the opposite.

Respond to a sound you find interesting by doing what you consider the opposite.

Improvise based on the sounds of a person you have around you.

Improvise based on the sounds of a person who is far away.

Improvise based on general sonority.

Improvise based on the sounds of a person you have around you.

Improvise based on the sounds of a person who is far away.

Improvise based on general sonority.

Respond to the activity of someone you have far away with flashes of activity that you feel complement their actions.

Respond to the activity of someone you have around with flashes of activity that you feel complement their actions.

Respond to the activity you hear with flashes of activity that you feel that complement what has been heard.

Respond to the activity of someone you have far away by imitating or modifying their actions.

Respond to the activity of someone you have far away by imitating or modifying their actions.

Respond to the activity of someone nearby by imitating or modifying their actions.

Imitate the beat you heard at the beginning of the piece.

Soft intensity.

Perform near the beginning of this section.

Imitate the beat you heard at the beginning of the piece.

Soft intensity.

Perform near the beginning of this section.

Respond to the activity of someone nearby by imitating or modifying their actions.

Read or recite a text by heart.

Without exceeding the general intensity.  
Perform only if you have heard another text.

Reads or recites a text by heart.

In relief to the general intensity.  
Perform only if you have heard another text.

Prolong something you find interesting.